

THE

Capitol

NEWS FROM
HOLLYWOOD

VOL. 4, NO. 8

52

AUGUST, 1946



Jo Stafford Wins
Campus Queen Crown

Herman & Whiteman
In Dorseys' Film

Top Bands Flock
To California

Jazz and Classics
Get Together

'Can You Tie That?'
Exclusive Photos

Associate Editor, Eve Stanley

fan fare

A Shut-In Opens Up

As you may recall, some time ago I had written to you inquiring about The Capitol. . . You have now sent me about four issues and I want to thank you so much for your kindness; you can't imagine how I appreciate it. It helps brighten my shut-in days.

MARY OSUSKY

5244 S. Francisco, Chicago

5,162 Recordings

I have been collecting records since 1941 and my total collection is 5,162 at the present. My specialty is jazz and your four "History of Jazz" albums are really tops with me. I don't know who chooses Capitol artists but whoever does, certainly does an excellent job of it. I am a student at the University of Virginia.

RICHARD T. DICKERSON

5 E. 38th St., Savannah, Ga.

'Informative News'

I wish to thank The Capitol for its informative news of the modern jazz world—both of the large name bands and unheard-of small combos. . .

JOHN A. T. HALL, JR.
2530 N. 2nd St.,
Harrisburg, Pa.

Color Photos, Yet

A few pages of beautiful colored photos of the most popular singers and leaders would make The Capitol simply super. Will you do this for me? I cut pictures out of magazines and save them in my own scrapbook. Is it true that Margaret O'Brien is a midget?

MAY ELLEN MANNERS

Columbia University, NYC.

Answer: No!

PATIENCE, PLEASE

The Capitol is published monthly, but occasional transportation difficulties, partly due to vastly increased quantities of the publication, delay the display of The Capitol in America's record and music stores. Please be patient. Soon, The Capitol will be on time every month.—Eds.

sunset and vine

ESQUIRE MAG hasn't committed itself on the subject, but its three-year honeymoon with jazz music is fast nearing a divorce. Paul Eduard Miller, who worked full time as a staff writer and editor of Esq's annual jazz yearbook, has long since checked out of the picture in Chicago and the monthly issues of the mag indicate a rapidly-accelerating "sluffing off" of the art in all its phases. Which means there probably won't be any 1946 jazz yearbook.

Pic magazine's Calton Brown, meanwhile, has hopped over to Life's bandwagon. But his pals—strictly the old-timers in the music biz—realize he won't have much chance to spout off his considerable knowledge of Dixie and the so-called "Chicago style" music. Henry Luce is no cat.

Nor is Leonard Feather an associate editor of Metronome any longer.

Trombonist Vic Dickenson Dangerously Ill

EDDIE HEYWOOD'S great trombonist, Vic Dickenson, is still blowing his horn despite illness. Vic's best pals assert that he is in critical shape with more than one severe ailment. But Vic refuses hospitalization. . . Funny how the popular singers and bands out-draw the classical attractions in the Hollywood Bowl. Which is a reminder that a half-dozen or more orks—all top names—will appear in person in the Bowl Aug. 26 to balance up an elegant program which will co-feature Igor Stravinsky himself. That's the way it should be. And the box-office receipts will prove it. . . When Tommy Dorsey jumped on the w. k. wagon he did it the hard way, giving up cigarets, too. Claims he feels better now than at any other time he can recall. . . Watch out for this boy Matt Dennis, who makes his debut as a recording vocalist shortly. The guy sings like no other human being. And his original tunes are similarly clean out of this sphere.

What's What in Southern California

LOS ANGELES, as this is written, has never been hotter. It's more than Mr. Weatherman's doings, moreover, with Stanley Kenton, Les Brown and Woody Herman all competing at three local ballrooms for patronage. The great part of it all is the fact that all three are faring fine; three of the greatest bands led by three of the greatest men in or out of the music business, a solid tribute to Stan, Les and Woody and their uncompromising musicianship and ideals. . . Grounding of all Constellations by the CAA messed up a couple hundred bookers, managers and musicians scurrying between L. A. and New York in mid-July. . . Benny Goodman's summer airshow (in the "Information, Please" spot) is the most entertaining stanza on the air these days. Even when Ben mangles his dialogue. . . Babe Russin, whose hot tenor sparked many a name band before the war, is rehearsing, in Hollywood, his own group and looking for bookings. Combo features a mess of unorthodox woodwinds. . . If ambition is an asset, then young Earl Spencer's enthusiastic band should hit the big money in a year or two. Earl, a trombonist, is knocking his brains out keeping his group together and slowly beating down the natural apathy of booking offices toward unknowns. . . Jan Sacitt junked his string section and resumed with his "Top-hatters" tagline on his current Avodon Ballroom engagement. . . Georgie Auld had to cancel an August Avodon engagement because of a booking office mixup. Reports are that Georgie has recovered his health and blowing up a potent mess of saxings via his soprano, alto and tenor. Joe Glaser now books him—which can't hurt. . . Jack Fina's new society ork goes north to play the Claremont Hotel.

Stafford Mops Up in Campus Poll



JOHNNY MERCER and Paul Weston are credited by Jo Stafford for assisting her, with frequent records and svelte arrangements, to take her place as the most popular girl singer in the United States. Details of Stafford's victory in the 1946 poll of The Billboard are told at right. Mercer and Weston have just returned to California after several months in the east.

Peggy Lee Third In '46 Results

JO STAFFORD is the most popular girl singer in the United States.

That's what the trade mag, The Billboard, reported after a long and thorough poll of America's college campuses. Final results of the annual survey—the same which landed Jo in second place a year ago—were revealed in the July 6 issue.

Stafford led Dinah Shore, 1945 winner, by a count of 448 to 440 votes with Peggy Lee landing the show spot easily with a 123 total. The Misses Stafford and Lee both record exclusively for Capitol.

Most popular fem vocalist who is regularly featured as a band canary is June Christy, Stan Kenton's blonde chantootsie, according to the poll, which is considered one of the most accurate in the nation. Here are the top 10 orioles in the order they finished:

Jo Stafford	448
Dinah Shore	440
Peggy Lee	123
Helen Forrest	103
Billie Holiday	82
June Christy (Kenton)	64
Joan Edwards	51
Doris Day (Brown)	43
Anita O'Day	39
Ginny Simms	33

In other divisions of the same poll, Stan Kenton's was rated the third most popular dance band (Tom Dorsey won it with Woody Herman second) while Andy Russell snatched sixth position among male singers. Bing Crosby, Frank Sinatra, Perry Como, Dick Haymes and John Desmond finished ahead of Andy.

Miss Stafford, a former member of the Pied Pipers, has won numerous other polls the past year. But the Billboard's results are considered the biggest prestige a performer can win.

Slack Back in Action

Freddie Slack is back in action. The pianist, famed far and wide for his boogie-woogie mannerisms, opened at the Golden Gate Theater in San Francisco the week of July 17-23 with his new combo. Maurice Duke is Freddie's new manager.

Short for Frankie

Frankie Carle and his band just completed a two-reel musical short at Universal. Band now goes east.

Horace Heidt Just Too Busy: 'I Won't Lead a Band Again'

Summarily dismissing rumors that he plans to return to the music profession as leader of a dance band, Horace Heidt in late July vehemently denied he had been sending out "feelers" to musicians with an eye toward resuming the role of a maestro.

"I'm busy enough without leading a band," said Heidt. "The only possibility of my ever returning to conduct an orchestra would be in the event a network radio show could be sold a sponsor. Even then I'd have to give the matter a lot of thought."

Heidt, for more than 20 years a top box-office champion in the popular music field, disbanded about 18 months ago and has been devoting all his time to what he calls "strict business" enterprises. He owns the Lone Palm Hotel in Palm Springs, the Nevada Biltmore Hotel in Las Vegas, the Trianon Ballroom in Southgate, a steak house in Los Angeles and a stammering school, also in L. A. In addition, he has acquired certain property and real estate down through the years which require his constant attention.

Heidt likewise denied he was attempting to sell the Trianon. He just spent a reported \$100,000 redecorating it and has a fat schedule of orchestras signed for future bookings.

Heidt and his family live on a luxurious ranch in San Fernando Valley, just a few minutes from Hollywood's Sunset and Vine.

Dorsey Wants Only Golf and Pic Work

Jimmy Dorsey, now back in Hollywood, will not play a ballroom job in Southern California until October at least. "I want to enjoy my home at Toluca Lake, and my family," he said. But he's golfing occasionally and working days in the "Fabulous Dorseys" film with his brother Tommy. More details on Page 4.

Clover Club Sold Again

The Clover Club in H'wood was purchased by a prominent group of entertainment people and will reopen in September after renovations. No change in the "society" type of music is contemplated.

hollywood beat

FOLLOWING HIS run at an L. A. Theater in early August, Eddie Heywood embarks upon a one-night and theater trek to San Francisco, returning to Hollywood for an August 28 opening at Billy Berg's Club. The Trocadero—changing ownership and management again—isn't set on its future entertainment policy. But business has slumped since the King Cole Trio pulled out last June and a radical change is imminent.

Boyd Raeburn holding his own at the Morocco Club despite howls of "no business" in a majority of California night clubs. Photo on Page 12.

Buddy DiFranco, clarinet, severed connections with Tommy Dorsey and Abe Most took his chair. Abe, formerly with Milt Delugg's Swing Wing and—before the war—a star of Les Brown's band, is rated one of the "fastest" stick men in the biz. Dorsey neither confirms or denies rumors that Sy Oliver, arranger, quit the band and returned to N.Y. to free-lance for himself.

Duke Ellington plays a concert in Shrine Auditorium, L.A., night of Aug. 7.

Lionel Hampton's long-awaited return to Los Angeles set for late August.

Tex Beneke's ork goes into the Palladium in September following Les Brown, who opened July 23.

The Vivian Garry trio working entire summer at Avalon. That's Catalina Island, a few miles off the mainland in the blue Pacific.

California music lovers are hopped up about the Aug. 10 American premiere performance of Shostakovich's Ninth symphony via ABC from the Berkshire (Mass.) Music Festival, Dr. Serge Koussevitzky conducting. It's in five movements and runs 25 minutes.

NOW ON SALE!

ANDY RUSSELL
with PAUL WESTON and his ORCHESTRA

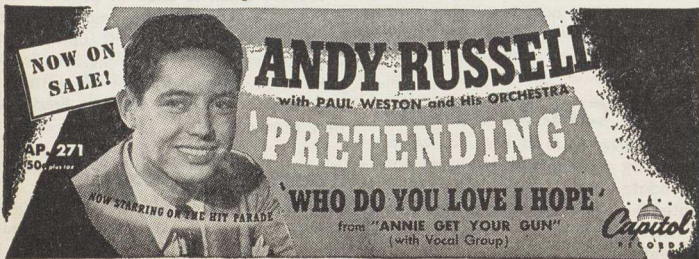
'PRETENDING'

'WHO DO YOU LOVE I HOPE'
from "ANNIE GET YOUR GUN"
(with Vocal Group)

Capitol RECORDS

AP. 271
50¢

NOW STARRING ON THE HIT PARADE



NIMBLE NICK Fatool is unquestionably the most "in demand" drummer in Hollywood, thumping his tubs on six to ten disc dates a week, working three t. c. airshows, playing film soundtracks and recording for various transcriptions. Paul Weston, for one, wouldn't record without Nick's steady rhythm. Fatool first won prominence in 1939 with Benny Goodman. Since then he's worked with them all—and he's drumming better every day.

Diana Lynn Cuts First Piano Wax

Diana Lynn's first records have been made and are awaiting release, by Capitol, in album form.

Accompanied by Paul Weston's crack orchestra, the talented young Paramount starlet waxed piano concert arrangements of "Laura" and "Lover" on her first session, and will follow them with ballet music from "On Your Toes," a semi-classical version of "Body and Soul" and Mozart's "Turkish Rondo."

Whiteman Signs For 'Fabulous Dorseys' Flick

After more than a year of planning, "The Fabulous Dorseys" went into production in late July in Hollywood.

The film will immortalize the careers of Tommy and Jimmy Dorsey. From their boyhood days in the coal mines of Pennsylvania to their present positions of eminence in the world of American popular music, the film will attempt to portray the low and high spots of their professional activities. Charles Rogers is producing and some of the recording of the music already is completed.

Paul Whiteman, in whose band both Jim and Tom performed in the 1920's, has just been signed for a role in the flicker. Whiteman recently arrived in Hollywood to conduct a Gershwin program in Hollywood Bowl, the same concert, last month, at which Jo Stafford was featured vocalist.

Woody Herman also has been pacted to make an appearance in the Dorseys' picture, but probably not with his band. Herman, now in California, is attracting great attention at the Casino Gardens with his herd. He opened July 23 and will remain for four weeks.

Addenda: Also in production are two other films, "The Fabulous Joe" produced by Hal Roach and "The Fabulous Gertie," a Universal effort. It's a fabulous town!

Jordan Postpones Hollywood Trek

Louis Jordan's scheduled October opening at Billy Berg's Club in H'wood has just been postponed. Instead, Louis and his "Tympany Five" will play a New York location, shoving back their Hollywood commitment until January of 1947.

Berg's, meanwhile, carries on with Art Tatum as the major attraction, the Slim Gaillard Trio (with Tiny Brown, bass, and Scat Man Crothers, drums) and Cee Pee Johnson's ork, all of whom broadcast every midnight via KFWB.

Hardly For Squares

It's no longer the Tom-Tom Club in Hollywood. They now call it the Rounders Club, and the current attraction is "The Four of Us," a cocktail combo.

Kentonites Eye East After Boff L. A. Dates

When Stan Kenton's band concludes its run at the Meadowbrook in Culver City in early August, it will play one week only at the Million Dollar Theater in Los Angeles and then fly to Salt Lake City for a two-nighter at the Rainbow Rendezvous Ballroom before opening, on Aug. 16, at Eastwood Gardens in Detroit for a week.

That is, all but Vido Musso. He refuses to fly, and will probably train ahead of the band instead.

Kenton's "Artistry in Rhythm" racked up new attendance marks at Meadowbrook. The engagement marked the fifth birthday anniversary of the band, and the return of Harry Forbes to the trombone section. Forbes, an original Kenton sideman, replaced Milton Kabak.

Kenton recorded more than a dozen sides for Capitol while in the Los Angeles area. June Christy and Gene Howard remain Stan's featured vocalists. Ray Wetzel, trumpet, and Kenton himself frequently contribute vocals of their own. But they're only kidding.

Kenton and his men played the Hollywood Bowl the night of July 22, their first appearance in the famed amphitheater, under the auspices of KLAC, Al Jarvis and the L. A. Daily News.

Other commitments slated for the coming weeks for the Kenton band are Cedar Point Ballroom in Sandusky, O., starting Aug. 25, theaters in Akron, Youngstown and Indianapolis beginning Sept. 5 and—in December—a long run at New York's Paramount with the King Cole Trio and Betty Hutton's forthcoming "The Perils of Pauline" film.

Stan's September run at the swank Cafe Rouge of Hotel Pennsylvania in Manhattan was cancelled and Glen Gray's Casa Loma's will play the Kenton booking instead.

Gene Rowland, trombonist and arranger, is out of the band and Pete Rugolo has been named chief arranger. Al Anthony, first chair altoist, also is on notice.

Quig Quigley Debuts

Quig Quigley, singing trumpet player who recently quit the Bob Crosby band, gets his first big chance as a maestro when he takes his new ork into the Zenda Ballroom in Los Angeles on Aug. 5 for a month.

Matt Malneck Returns

Matty Malneck, his violin and his ork are back on the bandstand at Slapsy Maxie's, Hollywood bistro. Matty's men are virtual fixtures at the spot.

Famed Songwriter Matt Dennis Set As Capitol Singer

The voice of Matt Dennis, long one of America's most prolific and popular songwriters, soon will be heard on Capitol records.

Accompanied by Paul Weston's orchestra, Dennis will sing both original and other cleffers' tunes, with a release slated for late this month. He has never before recorded. The new Dennis pact with Capitol follows Matt's three years in the army, during which time he handled vocal groups and soloists at the Santa Ana (Cal.) army air base. Since his discharge, Dennis has conducted the choral group on Dick Haymes' CBS radio program.

Streets of Paris Gets Ivie Anderson

Ivie Anderson returned to Hollywood after a smash engagement in New York to open the Streets of Paris as headliner July 16. For 13 years, before becoming a single, Ivie starred as Duke Ellington's thrush.

Lionel Hampton Opens Trianon on Sept. 3

Sept. 3 is the date set for Lionel Hampton's opening night at the Trianon Ballroom in nearby Southgate, Cal., operated by Horace Heidt. Hamp and his mad band played the Trianon last year and set an all-time attendance record that still stands. Milt Buckner, Arnette Cobbs and Bill Mackel are featured instrumentalists.



VIDO MUSSO blows—and that's blowing—on Stan Kenton's new "Artistry in Boogie" record, a Pete Rugolo composition which is destined to equal the popularity of Stan's earlier "Artistry Jumps" needling. Musso, who gained fame tenoring for Benny Goodman, is a native Californian who has worked, off and on, with Kenton for 10 years.

New York Awaits Peggy Lee Visit

Peggy Lee will leave California this month to open at New York's Paramount Theater as singing star on Aug. 21. The orchestra of Charlie Spivak also will be featured.

Peggy, who placed third in this year's Billboard poll of college students—barely behind Jo Stafford and Dinah Shore—will be at the Paramount a minimum of three weeks. Her husband, Dave Barbour, and their daughter, Nicki, will make the trip east. Following the Paramount run, Peg returns to her home in Hollywood and prepares a new fall radio stanza.

Stan Kenton

'RIKA JIKA JACK'
Vocal by June Christy and the Orchestra

'ARTISTRY IN BOOGIE'

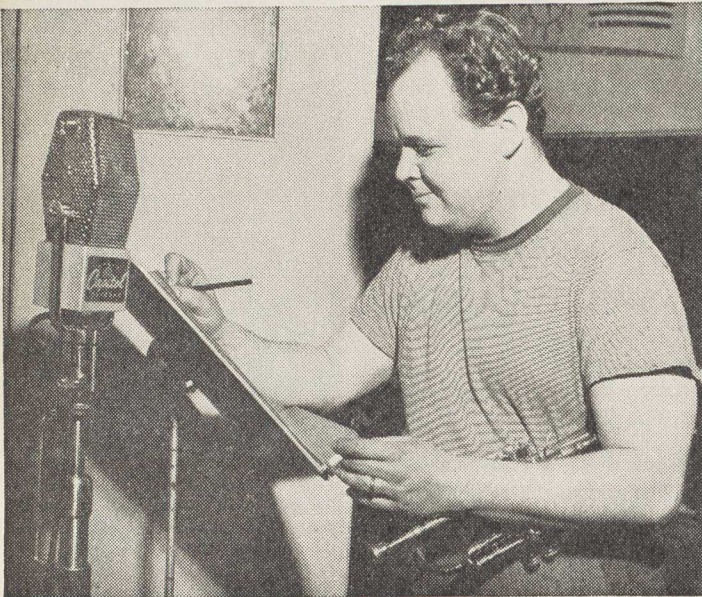
NOW ON SALE

Capitol RECORDS

CAP. 273 30¢



Los Angeles' Avodon Ballroom Snares New Butterfield Ork



BUTTERFIELD: LOS ANGELES COMES NEXT

Billy Butterfield's promising new orchestra will follow Jan Savitt's as the attraction at the recently-opened Avodon Ballroom in downtown Los Angeles starting August 14.

The rotund trumpeter, who for a decade has been starred with Bob Crosby, Goodman, Shaw and other noted aggregations, organized his own band just three months ago and has just concluded an eight-week eastern tour with the comedian Jerry Colonna.

Savitt followed Henry Busse at the Avodon. Barney McDevitt, manager of the ballroom, also announces the signing of Bob Crosby for an Oct. 7 opening.

The Avodon attractions broadcast via ABC nightly. Since it was unshuttered last May it has rapidly taken its place as one of the most popular dance spots west of Denver.

It will mark Butterfield's first engagement in the west. He is managed by Chub Goldfarb.

Heavily featured in Billy's band is Bill Stegmeyer, who clefs many of the group's arrangements and who handles virtually all the hot alto sax and clary "go" work. Also receiving heavy billing with the "Butterball" and his musicians are Pat O'Connor and Allan Wylie, vocalists.

Jackie Green, a trombonist said to be discovered by John Hammond recently, handles many of the heated tram solos within the band. The Butterfield band's first Capitol record, recently released, pairs "Billy the Kid," a jump instrumental, with "Whatta Ya Gonna Do?" Fifteen men and the two singers comprise the organization, a unit which Californians are eager to welcome.

Martha Tilton

with PAUL WESTON and His Orchestra

'YOU MAKE ME FEEL SO YOUNG'
and
'SOMEWHERE IN THE NIGHT'

From the 20th Century Fox Picture
"THREE LITTLE GIRLS IN BLUE"

NOW ON SALE

CAP. 272 50c

Platter Spinners

"FOREMAN BILL," Mackintosh emcees his "Rhythm Rodeo" two hours every morning via San Francisco's KYA. He's in his 21st year of broadcasting, and once played cowboy roles in movies. Extremely versatile, Bill has toured the world, and once arranged and sang with Ray Noble's London orchestra, after winning degrees from Oxford, Colorado and Southern California Universities. Married, and the father of two children, Mackintosh is reputed to have the largest daily audience of anyone in the S. F. area. His shows are second to none in listener loyalty and response.



Cole Renewed Through Oct. 2

Nat (King) Cole and his trio drew their second holdover on the NBC Kraft program last month, thus assuring the trio's legion of fans regular Thursday airings coast to coast until Oct. 2. Cole, who will be busy playing one-nighters in the east throughout August, features Oscar Moore's guitar and Johnny Miller's bass.

Nat is expected to fly to Los Angeles from New York on Aug. 2 to assist his wife, Nadine, with the furnishing of their newly-purchased home. He then planes east on Aug. 7.

Oakland to Hear Billy Eckstine

Only three one-night stands in California will be played by Billy Eckstine and his orchestra before their scheduled opening in Oakland at the Swing Club July 31, it was learned as The Capitol went to press. Eckstine, however, is expected to move to Southern California and the Hollywood area following his six-week run in Oakland.

Long featured as baritone vocalist with Earl Hines, Eckstine has attracted national attention and top bookings the past two years leading his own combination. He was in California more than a year ago with his crew but nothing happened. Now he's big boxoffice everywhere.

Why the Classical Vs. Jazz War?

Quality of Both Is What Counts

By **BILL WILLARD**
Armed Forces Radio Service

CONTROVERSIES HAVE raged for years between the longhairs and the jazz enthusiasts. The differences in the two idioms are not so great, however. In each camp the desire to create a good product is paramount, whether it be a classic in symphonic form or a heated tenor improvisation.

Why all the shouting? Why the inective?

At the top of each faction, a small clique of so-called experts and overly-enthusiastic camp followers are indignantly taking the efforts of composers and artists alike to their breasts to have or to hold. No person or group has any earthly right to do this; all great art belongs to the people.

"The People" Are Underestimated

From some sources a great deal of scorn is directed toward this "people." Instances are cited with abundant statistics, Gallup polls, etc., about the mediocre or commercial tastes of the masses. These figures are not entirely correct. Even if they are, to keep the good influence of great art from where it will do the most good is a deadly and dangerous mistake.

If the people for whom all great art is intended are deprived of its benefits, who is to blame? Surely not the majority who are wanting the best. There's no denying that in the past, the vast society of man has received the second-best of everything because of a lopsided caste system which has extended its stultifying influence even into our democracy. The longhairs fostered this idea long ago in deference to various and sundry rulers of kingdoms and countries. They are paying dearly for it now.

Moderns Try Too Hard!

A fresh breeze has blown across the mouldy swamp of decayed and outmoded ideas in music. Sunlight and air in the form of American jazz has come upon the scene. And through the years from the early New Orleans days until now, this medium is showing the way for a truly democratic ideal. If left alone to mature, this influence may prove to be the shot in the arm which American music, long or shot hair, needs.

However, modern composers are trying a shade too hard. They feel that in



KAY STARR, the Oklahoma-born oriole who has risen to spectacular heights on the west coast the past year, is one of hundreds of top artists who regularly perform on the AFRS "Down Beat" and "Jubilee" programs transcribed for men overseas. Bill Willard, center, writes and produces both programs under government sponsorship in Hollywood. Gene Norman, extreme right, announces the "Down Beat" stanza. Willard's cogent and coherent views on jazz and classical music are reflected in the adjacent columns. P. S.—Miss Starr, in private life the wife of Trumpeter Roy Davis, expects to become a mother in October.

— Photo by Sir Charles Mihn II.

order to include some of our complex civilization in their composition, every phase of modern life must be used as background. This telling of a story, this preaching, musical reporting, is a sign of the times. Try to find in Beethoven's great works one note to suggest the Napoleonic upheavals—and yet, this composer lived during one of the world's great economic crises. You will find great ebb and flow of sound, monumental patterns of thought in which Beethoven's suffering became the sufferings and agonies of the people, striving to reach the light from years of darkness.

From the works of Darius Milhaud, Claude Debussy, Maurice Ravel and Igor Stravinsky, to name a few, many jazz composers are finding the inspiration for big-band stylings of tomorrow. And that's the rub, because oddly enough in the writings of a jazz composer, little

can be found of innovation and daring because the influence dates back 25 years and more. Therefore, what communion of souls is possible between the musicians who play this "new" jazz and the composer? The exalted feeling of spontaneity in the small combos is not used—net result, a bastard form.

Affectations Not For Jazz!

Jazz, therefore, should not try to complicate itself with affectations. The people who listen will spot the phony qualities and will reject it. And by concentrating on the so-called authorities and hand-picked groups who are beating that well-known drum, jazz will be blown around like the dead leaves of Autumn. With the combination of good musicianship, plus simplicity, modern jazz will bridge the gap between the longhairs and the jazz-moderns by proving that both are striving for the same standard—good quality.

JOHNNY MERCER

with PAUL WESTON and His ORCHESTRA

'MY SUGAR IS SO REFINED'
with THE PIED PIPERS

'UGLY CHILE'
(You're Some Pretty Doll)

CAP. 268 50c



CAN YOU TIE THAT?

BAND LEADERS REVIEW DISCS ON NOVEL L. A. PROGRAM

POSSIBLY THE most popular non-network airshow being produced these days in California is a spicy, unrehearsed "Can You Tie That?" which Al Jarvis emcees every Sunday noon over KLAC. Jarvis invites noted bandleaders and singers to the microphone to offer their candid, spontaneous criticisms of the new records.

Anything can happen. Hoagy Carmichael blasted Russian music played by Ray Charles. Gene Krupa said a Tommy Dorsey record "stunk." Duke Ellington praised Guy Lombardo's saxophone. Jerry Colonna disliked Ella Fitzgerald singing. Bob Hope insulted Bing Crosby. The guests never told the names of the artists on the records. The resulting discussions are often hilarious.

Co-hosted with Jarvis—as a regular judge—is the editor of the magazine, Dave Dexter, Jr. He and Jarvis, never in accord, once traded punches during a heated argument over radio etching.

These pages are pictured cross-section shots of Mr. Dexter and a few of the "Can You Tie That?" performers, among them being Bing and Charlie, Hope, Colonna, Red Skelton, Tony Martin, Paul Weston, Benny Carter, Ella Logan, Tommy Dorsey, Red Nichols, Buddy Cole, Bobby Sherwood and other prominent participants of recent weeks. Pug-nosed, quick-witted Jarvis, who is nationally known for his daily "Original Make Believe Ballroom" session on KLAC, got his start in radio 14 years ago after working a spell as a bank teller.

—Photos by Kem-Pix.



5,000 Jam Nashville House To Watch "Grand Ol' Op'ry"

By CLIFF STONE

NASHVILLE.—This is the hub of America's folk music. Every Saturday night there streams a caravan of hill country singers and entertainers into Nashville from surrounding states.

The attraction is a program known as "Grand Ol' Op'ry" and it is one of the oldest shows of its kind on the air. From 6 p. m. to midnight the "Op'ry" is broadcast over Station WSM—six full hours of live and lively entertainment.

5,000 Watch the Show!

Originating from an old opera house with a seating capacity of 5,000 persons, the program begins to attract its audience every Saturday around one in the afternoon. A cast of 185 entertainers takes part when it hits the air five hours later. Ernest Tubbs, Red Foley, Minnie Pearl, Curly Fox and Texas Ruby, Pee Wee King, Milton Estes, Paul Howard and Wally Fowler and the Oak Ridge Quartet are but a few of the outstanding personalities featured regularly.

Fowler's group recorded for Capitol this trip. His is just about the most authentic hill music to be heard.

Pappy Beaver in Debut

The first authentic hillbilly release to come from Capitol is "You Can Be a Millionaire With Me" and "Automobile of Life." Pappy "Cube" Beaver is a popular personality down in the southeastern part of our country and this record will introduce him to many new fans. His two daily radio programs have proven him a versatile entertainer; simplicity is the keynote of his renditions of the songs typical of the country where he is located.

Capitol Transcriptions, which features all of the Capitol folk artists, are being heard on radio stations now from coast to coast with many new songs and a variety of entertainment.

Bond Back in H'wood

CHATTER: Ernest Tubbs with his "Grand Ol' Op'ry Matinee Show" jumped down to Fort Worth for a personal appearance. It was Tubbs' first appearance on his home ground in months and true to Texas tradition, his fans were

there in large numbers to make him welcome . . . Johnny Bond has just returned to Hollywood reporting a successful and good tour with the Andrews Sisters' "Bar Eight Ranch" show . . . Jimmy Wakley is back at Monogram, busy on another picture . . . As predicted in this column, Merle Travis' "No Vacancy" is climbing steadily into one of the nation's fastest selling folk songs.

McShann Back On the Coast

The band is rough. It's ragged. It lacks discipline. But it never fails to jump.

That's the reaction Californians are showing Jay McShann's group, which just concluded four weeks at the newly-reopened Club Plantation in Los Angeles. Paced by Jay's fleet piano pluckings, the band boasts a load of exciting soloists and a master showman, Jesse Price, at the drums.

Jimmy Witherspoon shouts blues a la Walter Brown and ballads are chanted by Saxist Earl Coleman. Teddy Small, alto, Seward Evans, tenor, and Ray Henderson, Cleophus Curtis and Rusty Randolph, trumpets, alternate with individual solo improvisations. McShann, who learned music noodling on an organ in a tiny Baptist church in Muskogee, is out playing one-nighters now in the Pacific Northwest, with a location stint at the Trianon Ballroom in San Francisco skedded for late August.

The Plantation airs nightly over KXLA.



MERLE TRAVIS, star of Capitol records as balladeer of western and hill tunes, etches a master with blonde Texann, whose duets with Travis will soon be heard via Capitol transcriptions coast to coast. News of other western performers will be found in Cliff Stone's column in column at left. Photo by Charles Mihn.

Tex Williams' Band Pacted By Capitol

Signing of the Tex Williams orchestra to a Capitol record contract was announced on July 25. Williams, who has been appearing regularly at the Palace Barn dance on Glendale boulevard, was featured singer with Spade Cooley's orchestra for five years.

Nine musicians, in fact, left the Cooley band to work with Williams, including Pedro DePaul, accordion; Cactus Soldi, fiddle; Ozzie Godson, piano; Muddy Berry, drums, and Johnny Wise, guitar. Smokey Rogers, prominent songwriter and guitarist, also is featured with Tex's new group, as is Diane Richards, vocalist.

Tex's first Capitol records will be released in September, according to present plans. Tex, of course, sings and fronts the unit.

Ohio Hears Rey Ork

Alvino Rey's band continues its road tour throughout August. Combo currently is playing Cedar Point Ballroom in Sandusky for the Aug. 9-16 week.

Earl Spencer's new band slated for a Balboa Beach run. Leader plays trombone and features arrangements a la Kenton & Raeburn.

The C-Melody Sax: What Happened?

This Guy Won't Even Miss It!

By GEORGE H. PLAGENS

THE AMOUNT and variety of useless information that one can pick up in a lifetime is surprising. The world-shaking knowledge that horse collars are stuffed with rye seed, or that the C-Melody saxophone was once considered essential in dance bands, is as terrible a burden as the more intimate details of the proximity fuse. This brings us back to the C-Melody sax, for who wants to talk about fuses or horse collars?

I Remember Ja-Da

The mere knowledge of the existence of the C-Melody sax dates one. All right, so I'm no chicken. I remember Frankie Trumbauer, and he's still around. But many frisky young cats know naught, today, of the C-Melody. When you said "saxophone" in those distant days of the mania for this reed horn, you meant C-Melody.

For a time the nights were made hideous by the quavering notes emerging from the horns of earnest students of "Mr. Saxe's folly." A hellish "jazz whistle" obligato was sometimes heard by luckless or unwary travelers in the more "hip" parts of the shuddering countryside. Anyone who has had the ill luck to have heard that devil's duo will never forget it. I wish I could. Yet I can remember actually yearning for a C-Melody sax and a jazz whistle. I got the jazz whistle.

George Gets With It

I moped all one winter because I didn't get a saxophone for Christmas. The C-Melody sax went out of style practically overnight in the middle twenties but the jazz whistle has survived to this day and may be heard in some of the lower forms of novelty type bands and in the remoter parts of the hill country where its influence is only now being felt. It is not to be confused with a modern plastic offspring of the ocarina, known variously as the Windywood, or Sweet-whistle, or more vulgar names.

This product of the atomic age only faintly resembles the jazz whistle in sound and not at all in appearance. It is a sort of sad compromise between a penny whistle and a stunted recorder and deserves no more mention here. If there were space I would go into what a recorder is, if I were quite sure, but

let us hasten back to the C-Melody sax. It vanished like the dodo bird and left but few traces in the grooves of collectors' items. Except for the gifted "readings" from Mr. Trumbauer, I might venture to say that not many C-Melody passages could be tolerated by the ear of today's jazz lover. Note my great care not to make a definite statement in this regard. A friend of mine happened to get into print with

subject of electronics as applied to musical instruments. I was becoming quite fond of the vibraharp until I was told that its internals contained little wheels and electrically driven mechanisms which almost put it in the robot class. I don't know what I could have been thinking to believe that this musical Frankenstein's monster was anything else than what it is, whatever it is. Many jazz lovers have an acquired distaste for amplified guitars as well as such vacuum tube and telephonic gadgets which make a piano sound like an organ or an organ sound like a duck or a duck sound like a piano.

Coming Soon—Robots!

The microphone alone can be blamed for the low state of musical appreciation today. Singers don't have to do more than croon so why go operatic? Soon the human vocal chords may go the way of the vestigial empenage and the little toes on women's feet. In the not too distant future we will need but to whisper and step it up electronically to deafening proportions, or mix in dulcet tones and sound effects or music to suit your mood.

When the microphone made guitar solos possible some wise guy with no taste whatever said to himself, "Why make the poor guitarist sit up to a mike to make himself heard? Why not—Oh, no! I musn't!" But he did. So we have amplified or electric guitar which takes the song of the islands into the realm of physics and makes electricians out of a lot of nice guys who started out playing guitar. I can foresee a frightful rash of electronic trumpets, trombones, clarinets and flutes. The conductor will merely plug in the desired section, turn it up, mix in a little percussion, run his fingers thru his hair and his 80-piece orchestra will strain the kilocycles with glorious vibrations. He will be degraded to the position of a key punchoperator. Why have musicians, for that matter? Machines can do the work entirely except for the human equation. But we used to think it took a snippy operator to get a telephone number, didn't we? Not any more we don't. We don't seem to need the C-Melody sax anymore.



It's Like I Said . . .

I don't want to hear from anybody who has any old records with real solid C-Melody solos, breaks, or rumps immortally preserved in deathless grooves of dusty wax. Frankie Trumbauer was fine, great, terrific, but I've heard his records, enough of them to suit me, and I do not care to hear any of his contemporary imitators or present day detractors. I am sorry I brought it up already. Shall we talk about horse collars or the wonders of electronics now?

Let us touch briefly upon the touchy

ELLA MAE MORSE and FREDDIE SLACK

With Rhythm Section

NOW ON SALE

'Your Conscience Tells You So'
'Pig Foot Pete'
CAP. 278
Capitol RECORDS

50c plus tax



JO STAFFORD
with PAUL WESTON AND HIS ORCHESTRA
'This Is Always'
'I'll Be With You In Apple Blossom Time'
Capitol RECORDS CAP 277
50c plus tax



BOYD RAE BURN is making progress in California with his controversial band, his most recent engagement at Hollywood's Club Morocco giving his fans a chance to latch his distinctive arrangements in person for the first time. Pictured with Boyd, at left, are Dodo Marmarosa, piano; Jackie Mills, drums, and Ray Linn, first trumpet, all of whom have their followers too.

Ray Bauduc's Ork Filmed In Warners' 'Stallion' Pic

It's a long way from Rampart street in New Orleans to Hollywood boulevard in the film capital, but Ray Bauduc—and his extraordinary little 5-piece jazz combo—are attracting as much attention these nights as Ray did three decades ago when, as a child, he led street parades while thumping a huge bass drum.

Don Lodice has just joined Bauduc on tenor sax. A veteran of the old Berigan and T. Dorsey bands, Lodice teams with Joe (Trumpet) Graves to carry the solo lead with Bauduc. Ray Sherman is at the piano and Tom Scully on bass. Bauduc, who has won nearly as many drum polls as Gene Krupa, holds down the battery with his skilled musicianship and flash showmanship.

Bauduc's band plays nightly at the Susie-Q Club, in the heart of Hollywood. The same group, which made its first

records July 13, recently completed work in Warner Brothers' forthcoming "Stallion Road" picture featuring Ronald Reagan, Alexis Smith and Zachary Scott. Set at the Susie-Q through August, Bauduc told The Capitol he probably would hit the road on tour—sometime in September with a Chicago location tabbed as a "strong possibility."

'I've Always Loved You' Still Awaiting Release

The Frank Borzage musical production, "I've Always Loved You," made at a cost of more than \$2,000,000 in Technicolor and featuring music by Rachmaninoff, Liszt and others, probably won't be exhibited nationally until October because of delays experienced in processing the color negatives. It's a Republic pic.

movie music

JUDY GARLAND, Gene Kelly and Rita Hayworth will star in a pop concert in Hollywood Bowl Aug. 17, but working west coast musicians are even more excited over the Leigh Harline music which Alfred Newman of 20th-Fox will conduct at the same event. To top it all off, Miklos Rosza also will appear in person to wave the wand over the huge symphony orchestra as it performs his "Spellbound" score. Ignace Hilsberg will play the solo piano passages.

MGM's Johnny Green is completing final arrangements for the concert, which is being sponsored by the Academy of Motion Picture Arts and Sciences.

The same Dr. Rosza has concluded film recording of his own adaptation of Rimsky-Korsakov's music for Universal's Technicolor production, "Shahrazad." That's the way the studio spells it. Yvonne De Carlo, Brian Donlevy and Jean Pierre Aumont are featured.

Metro, which has 17-year-old Andre Previn under contract, is working him night and day as arranger and piano soloist. His great talents are confined, so far, to the soundtracks of various films, unfortunately.

Jules Levey still fiddling around with a "Conspiracy in Jazz" movie idea and hasn't signed anyone yet to provide the music.

The late Russ Colombo's life story being readied for celluloid treatment.

Buddy Johnson Soon To Arrive in West

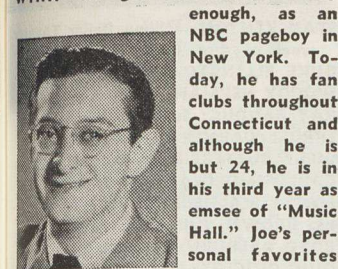
And still the eastern bands flock to California. Buddy Johnson hits the Pacific coast in late August, following Billy Eckstine into the Swing Club in Oakland about Sept. 10 following engagements at both the Lincoln and Million Dollar Theaters in Los Angeles. It's his first booking in the west.

Pipers In From N. Y.

The Pied Pipers were due to return from New York Aug. 3 after appearing with Andy Russell at the N. Y. Paramount Theater. Group will resume its radio and Capitol recording commitments in H'wood.

Platter Spinners

JOE GIRAND spins the discs for the "Music Hall" program over Hartford's WHT. He got his start, humbly



enough, as an NBC pageboy in New York. Today, he has fan clubs throughout Connecticut and although he is but 24, he is in his third year as emcee of "Music Hall." Joe's personal favorites include Stan

Kenton, Peggy Lee, Billie Holiday and Frank Sinatra. Clever patter, a sharp insight into the musical tastes of his legion of listeners and a willingness to please are attributes which have pushed young Girand into the foremost ranks of New England wax-whirlers.

Igor Himself in Bowl Aug. 26

The first public appearance of Igor Stravinsky in Hollywood in several seasons is pencilled for the night of Aug. 26 in the far-famed Hollywood Bowl.

Mr. Stravinsky himself will conduct his own "Firebird Suite" as the feature of the concert, and all proceeds will be used to furnish musical entertainment to wounded veterans in hospitals throughout Southern California. The program, in fact, will be entitled "Music For the Wounded." Numerous other "big name" entertainers and musicians are being lined up for the event.

Las Vegas Nitery Next For Ella Mae

Las Vegas is next for Ella Mae Morse. The hipped Texas chanteuse, who just finished a theatre tour of the Pacific Northwest, moves into El Rancho Vegas in early August as singing star of the show there and won't be able to accept nitery engagements elsewhere until after Sept. 1, she said.

Slim Gaillard Trio, Two Singers in Film

Phil Brito, singer, and the Slim Gaillard trio are working at Monogram studios in "Sweetheart of Sigma Chi," which Jeff Bernerd is producing for fall release. Tenor Phil Regan also will have a spot in the film. Brito came all the way from N. Y. to face the cameras, his first fling at movies.

radio riffs

YOUNG LEONARD SUES, trumpeter and maestro for several seasons on Eddie Cantor's airshow, made his debut in July as a dance band leader at Ciro's ornate nitery in Hollywood. His combo, frankly "society" in style, features a rhythm section of Barclay Allen, Abe Kahn and Sam Chiefetz. Strings include Gene Zemzay, Milton Harris, Max Gralnick; reed section comprises George Weidler, Frank Pappalardo, Warner Weidler and Frank Chase. Jerry Rosen and Roger Bacon, trumpets, and George Faye, tram, round out the lineup.

Sues is being offered to top New York supper clubs by MCA for fall commitments and his ork is garnering lots of press raves in and around Cinemaville.

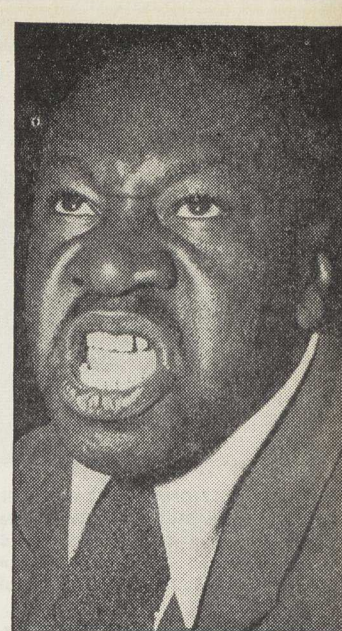
Jo Stafford of the NBC Chesterfield show has been advised by Hirsch Jacobs that a 2-year-old filly from his stables has been named "Jo Stafford" in her honor. The nag, now in Virginia, is being trained for fall races at a New York track.

Woody Herman, now breaking it up at the Casino Gardens Ballroom in Ocean Park, Cal., just outside Hollywood, finished his Friday ABC "Wild-root" radio commercial for the summer. May return with it on the net in October.

Helen Forrest of the Dick Haymes program took a month out to undergo ear operation in H'wood.

Maurice Hart, former WNEWjock in New York, miking two daily record programs now via Hollywood's KFWB. He will remain here permanently, he says.

Georgia Gibbs bagged permanent canary spot on Tony Martin's CBS show.



MAD AS A March hare is Leo Watson, zany singer whose frantic doubling on trombone and drums has established him among jive followers as a champion of vout projection. Leo, once featured with the Gene Krupa band, recently wound up a run at Billy Berg's nitery in H'wood and is, in fact, due back at the same spot shortly. Here he is pictured on an AFRS "Jubilee" show written and produced by Bill Willard and beamed exclusively to men overseas and wounded vets in American hospitals who tune in the government-sponsored "Bedside Network."

Carter Cuts Out

Benny Carter and his band left for a long road tour in mid-July after a long run at the Swing Club.

Jack Egan in Action

After leaving Alvino Rey last month in Chicago as manager, Jack Egan trained to H'wood and opened his publicity office. First account he snared was the Casino Gardens Ballroom owned by the Dorseys.

Sam Donahue
AND HIS ORCHESTRA

'JUST THE OTHER DAY'
Vocal by Myron Allen

NOW ON SALE

'I LEFT MY HEART IN MISSISSIPPI'
Vocal by Bill Lockwood

CAP. 275
SOL

Capitol RECORDS

the KING COLE TRIO

'YOU CALL IT MADNESS BUT I CALL IT LOVE'
Vocal by King Cole

'OH BUT I DO'
Vocal by The King Cole Trio

CAP. 274
SOL

Capitol RECORDS



INTERNATIONAL JAZZMEN—all eight of them—romp through "You Can Depend On Me" and "Stormy Weather" on a Capitol session which finds Capitol releasing its first jazz record, on Aug. 5, since its popular "The History of Jazz" series of four albums were released last fall. The story below recounts full details. The girl, above, is Kay Starr.

Hot Music Returns as Cap Releases International Sides

Hot jazz returns to the limelight on Capitol records on Aug. 5 when "Stormy Weather" and "You Can Depend On Me" are released, back to back, featuring a Kay Starr vocal and the brilliant instrumental efforts of the same International Jazzmen who were featured in Vol. 3 of "The History of Jazz" series last fall.

Benny Carter, Coleman Hawkins, John Kirby, Buster Bailey, Bill Coleman, Oscar Moore, Nat (King) Cole and Max Roach, on drums, comprise the orchestra which was assembled more than a year ago for a series of special jazz waxings by Dave Dexter, Jr., now editor of Note magazine. Miss Starr, one of the fastest rising singers in America, sings the lyrics to "Stormy Weather." Her previous Capitol etching of "If I Could Be With You," made on the same session, is still remembered by a legion of le hot fans.

According to James B. Conkling, Capitol's nabob in charge of artists and repertoire, the disc featuring the International Jazzmen is the first of a series of jazz platters which Capitol

will be releasing consistently in the future.

"Red Nichols and his Pennies, Rex Stewart, Big Sid Catlett, Al Casey's Sextet, Eddie Miller, Sonny Greer and members of Duke Ellington's band and a host of other brilliant hot performers will be represented on Capitol in the coming months," Conkling asserted. He also pointed out that albums by Coleman Hawkins, Joe Sullivan, Charlie Lavere and others are in preparation.

Increased production facilities will insure an ample supply of the jazz platters, Conkling added. During the war it was physically impossible to satisfy the demand for certain records in the jazz idiom.

Bob Crosby's band off on an 8-week tour. Bob's Ford show (CBS) is off the air until October.

band stands

STAN KENTON: Million Dollar Theater week of Aug. 6-13
DUKE ELLINGTON: Meadowbrook
WOODY HERMAN: Casino Gardens
RAY BAUDUC: Susie-Q Club
ERROLL GARNER: Susie-Q Club
BILLY BUTTERFIELD: Avodon
CARLOS MOLINA: Del Mar Beach Club
MATTY MALNECK: Slapsy Maxie's
LES BROWN: Palladium
BOYD RAEURN: Morocco Club
QUIG QUIGLEY: Zenda Ballroom
RUSS MORGAN: Biltmore Hotel
FREDDY MARTIN: Ambassador Hotel
SLIM GAILLARD: Billy Berg's
ART TATUM: Billy Berg's
CEE-PEE JOHNSON: Billy Berg's
ZUTTY SINGLETON: Swanee Inn
CELLE BURKE: Club Alabam
MIKE RILEY: Riley's Madhouse
LAWRENCE WELK: Aragon
FREDDIE FISHER: Radio Room
LEONARD SUES: Ciro's
ABBEY BROWNE: Charley Foy's
FOUR BLAZES: The Penthouse
IVIE ANDERSON: Streets of Paris

Basie Here Next Month

The jumping ensemble of Bill (Count) Basie will board the Super-Chief late in August, following its sock run at the Aquarium in New York, for its annual jaunt to California. Allowing for one-nighters on the way west, Basie and his sidemen are expected in Los Angeles the first week of September, according to Milton (Iron Man) Ebbins, veteran Basie manager.

Ebbins declared the band would "probably" follow Duke Ellington at the Meadowbrook in Culver City, but warned that final contracts had not been signed. Fountain pens are still scarce.

Ellington opens at Meadowbrook August 8.

Sherrill Corwin, who buys attractions for both the L. A. Million Dollar and Lincoln Theaters, confirmed that Basie would play both houses "in September or October" and Ebbins was quick to add that a film for 20th-Fox likewise is imminent.

Jo Jones, Walter Page and Freddie Green are once again forming the famed Basie rhythm section—with the Count at the keyboard, as always. Jones recently came out of the army and Page returned to the fold after a couple of years around Kansas City with his bass

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THE KING COLE TRIO'S Second Album!

BD-29 \$2.75 plus tax



Fans demanded an encore and Nat King Cole and his merry men of music responded with a royal treat! Their first album was a sensation—Volume 2 is gem-packed with sparkling hits that highlight their incomparable artistry.

The combo that made a sweep of Esquire, Downbeat, Metronome, Orchestra World and other awards—the trio that's packing 'em in from Coast to Coast with their inimitable arrangements and musicianship!

8 SMASH SIDES: 5 King COLE VOCALS



'What Can I Say After I Say I'm Sorry'

'To A Wild Rose'

'This Way Out'

'I'm In The Mood For Love'

'I Don't Know Why'

'Look What You've Done To Me'

'I Know That You Know'

'I'm Thru With Love'

Capitol RECORDS

FIRST WITH THE HITS FROM HOLLYWOOD

Jerry Colonna
 WITH ORCHESTRA CONDUCTED BY FRANK DEVOL
 Capitol CAP. 276
 RECORDS 50¢ plus tax

'MY FICKLE EYE' 'A FARMER'S LIFE' (IS A VERY MERRY LIFE)'
 From the 20th Century Fox Picture
 "THREE LITTLE GIRLS IN BLUE"
NOW ON SALE



CARNEGIE CLAMBAKE



IT REALLY isn't a clambake, but it is a remarkable candid photo of the hallowed stage of New York's Carnegie Hall, where for the first time in its long and colorful history a series of records was made, by Capitol, recently.

The band is led by sax-tootin' Sam Donahue, whose rocking reed section adds up to six men when he himself sits in. Extraordinary acoustics are evident in the results. Sam's new band, incidentally, is playing eastern one-nighters now.